PHOTOGRAPHIC JOURNALISM

LESSON SEVEN

UNIVERSAL PHOTOGRAPHERS
INC.

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Read Each Lesson with Great Care

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of the Complete Course in
Photographic Journalism

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LESSON VII

SEASONAL AND INDOOR SUBJECTS

TOPICAL AND TIMELY SUBJECTS

1. The news photographer, the general press photographer and the photographic journalist in general hear much regarding topical subjects and timely subjects. The topical subject may be said to be one which is featured in the news of the day. The timely photograph is one which is often called *spot* news, something which has just occurred. Suppose a wreck takes place Tuesday July 8th. That is a timely subject for newspapers of Wednesday, for weeklies published Monday July 14th, and for current event monthly magazines for September which are placed on sale August 15th. *The August issues of the monthly magazines are all printed before the wreck takes place!*

2. Except for those of you who are specifically interested in newspaper photography, you will have little subject matter of timely interest except for those subjects which continue to hold public interest for a considerable period of time.

3. Let us consider a few news subjects which might provide subject matter for photographs. For these we will consider news events as recorded in the newspapers of the nation.

LOCAL INTEREST

4. In a gang war, two gangsters are killed. The newspapers of the city where the killing took place will run it in a position of more or less prominence according to the reputation of the gangsters killed. A paper in a neighboring city may make a remark about the gangsters killing one another and relieving the police of that much trouble. *The incident is forgotten in a day or two!* A picture of the bodies lying in the street might be worth ten dollars on Tuesday, two dollars Wednesday and ten cents after that.

NATIONAL INTEREST

5. A well known French fashion designer visits this country. That is good for the daily press and also for the Sunday rotogravure sections, (which are always a good market for the photographer), and for fashion magazines of the next issue to be published. It should be noticed that practically all subjects which are good for the Sunday editions are also good for monthly magazines which cater to the particular field of activity represented.

INTERNATIONAL INTEREST

6. Finally let us consider a subject like Lindbergh's Flight. This has day-to-day timely interest, the *"Roto"* sections are filled with series and sets, and the general magazines of the popular field all run *Lindbergh* stories, each prepared according to the editorial and reader requirements of that particular magazine.

7. The strictly local timely subject is a matter for the newspaper photographer only. Unless he can evolve a story of his own about the subject it is nothing to concern the photographic journalist.

RELATED TOPICAL INTEREST SUBJECTS

8. The big time topical subject can often be used to good advantage by the photographic journalist. When two young fliers recently flew around the world in record time, a photograph was used which showed the mother of one of the fliers in her home in a small town in Oklahoma. This topical interest subject is often used to good advantage by the alert photographic journalist.

9. Naturally the only subject matter which can be taken advantage of in this manner is the subject of national or international interest. These subjects are so rare, comparatively speaking, that they are merely incidental in the life and work of the photographic journalist. He should take advantage of such circumstances when they do arise, but aside from this, timely interest is not of paramount importance aside from newspaper work.

SEASONAL SUBJECTS

MONTH TO MONTH INTEREST

10. Of far greater importance is the seasonal subject. While there may be some few weekly publications to which we will contribute, the photographic journalist finds that his great market is divided into twelve sections, corresponding to the twelve months of the year. It must be remembered that *each month has a seasonal interest of its own!*

The exact identity of that interest will depend upon the magazine, but for the sake of example let us consider a magazine of the general interest type.

SEASONAL INTEREST CALENDAR

January	New Year's
February	Lincoln—Washington—Valentine
March	St. Patrick—Spring
April	April Fool—Spring flowers
May	Memorial Day
June	Weddings, brides
July	Independence Day
August	Vacation period—harvest
September	Labor Day
October	Halloween
November	Armistice—Thanksgiving
December	Christmas

11. The seasonal photograph is always welcome, particularly if you can produce one which is suitable for a magazine cover. Many magazines will use seasonal photographs, when otherwise they would not purchase. In spite of this fact the seasonal photograph is the one which is the most difficult for the editors to secure.

SCARCITY OF SEASONAL MATERIAL

12. Seasonals of the spot variety are used in newspapers, but other publications cannot use them. A little thought will show why this is true. Let us take Christmas as an example. Christmas comes at the end of the month of December, but the December issues of all magazines are known as the Christmas issues. As most national magazines of the popular or general interest type are placed on sale almost a month ahead of time, the Christmas numbers are on sale about November tenth. Obviously you cannot take a photograph of something which takes place on Christmas Day and have it appear in magazines which have been on sale for almost two months.

13. This is not the whole story however. The magazines have to be printed and ready for distribution about two weeks ahead of the sale date, say October 25th. With layout, proof reading and the other details incident to publication, the magazine will be in the printing plant for about six weeks, or from September tenth. Forms for feature material and photographs will close somewhat earlier to give the editor time to prepare the copy for the issue, so we see that in many cases it will be necessary to have your Christmas pictures in the hands of the

editor about the first of August. In fact several of the larger magazines specify that seasonal material shall be submitted six months in advance, or June first for the Christmas issue. There is hardly a monthly publication in the country that would accept Christmas material after September 15th.

WORK ONE YEAR IN ADVANCE

14. This explains the reason for the scarcity of seasonal material. The demand for photographs is so great and the supply so limited that editors are forced to depend to a great extent upon photographers who make such photographs as a sideline. These photographers are not deeply enough interested in the work to prepare for future business. They will make and sell a photograph when it means an immediate turnover, but the seasonal photograph is a product of the professional photographic journalist who is willing to make pictures this Christmas, to sell next August to the editors who will use them the following Christmas. In this way pictures can be made which are genuinely seasonal despite the fact that they are a year old when used.

DATED NEGATIVES

15. Not only is this true of the carefully planned seasonal, but every negative in your files should be dated, for quite often you will find that a photograph made for an entirely different purpose will be valuable for its seasonal interest.

16. The seasonal picture offers opportunity for you to exercise your pictorial talent, for here costumed models can be used to very good advantage.

COSTUME DETAIL

17. *Costume:* There is considerable misunderstanding among beginners regarding the use of costume. Costume is an extremely valuable adjunct to the photographer if properly handled, but as a rule the unimportant factors are carefully observed and the important ones overlooked.

18. In making a costume wedding group for a June illustration one photographer had the girl dressed in an authentic gown of the period of about 1840 while the man wore the mode of 1870. Not such a tremendous difference, but in 1930 it would have been difficult to find a man who would have wanted his bride to be dressed in the mode of 1900. The bride wore shoes which were obviously ultra modern. And so on through the whole picture. The groom wore a late model silk hat, entirely different from the towering structures common sixty or seventy years ago. The significant detail had been slighted merely because it

was detail which in the photographer's mind, no one would notice.

19. *It is unfortunate that most people, including photographic journalists, believe that the entire world must hold a point of view identical with their own!*

EXPECT EXPERT CRITICISM

20. No doubt this photographer would have been surprised to learn that there are many readers who could tell him the year that dress was at the height of its popularity, whether the lace trimming belonged to it or not, whether the bride wore gloves, hat and jewellry of the proper style for the period, and do all of this instantly.

21. *No matter what the subject of your photograph, it will, if published, be subject to the criticism of experts in that line!*

Nothing except the very best is good enough.

22. On the contrary, a professional pictorial photographer would probably have had the dress made up from cheap material, used paper, imitation jewellry, brass and tin, and then turned out a picture of such accuracy that no one could criticise the slightest detail.

IMITATION "PROPERTIES"

23. If muslin will successfully imitate taffeta, use it. If pewter photographs with a softer sheen than silver, then use pewter for silver. As a matter of fact there are many instances in which the cheap imitation gives a better effect than the more costly original.

24. In cloth, the manner of draping is important. With a few specific exceptions such as satin and velvet, texture is secondary. Cheesecloth will often photograph more satisfactorily than silk. As in the example mentioned, pewter is more satisfactory than the more highly polished silver. Imitation pearls can be obtained in various shades, many with a more satisfactory photographic quality than the genuine.

25. Photography is a matter of form. In costume work have the details of costume correct, but use any material which will give the results, regardless of its quality or value.

VALUE OF MAKEUP

26. *Makeup.* For some reason, photographers have been unwilling to take a hint from the motion picture world and take advantage of the possibilities offered by makeup. It is true that some attempts have been made with little success, but in practically every case the failure has been due to the use of an excessive amount of makeup.

27. Makeup offers several advantages. It compensates for the flattening effect found in photography of people, portraits, genre, costume studies or whatnot. In actual life we have the element of color contrast

to add to the brilliancy of the subject, while the one color reproduction lacks this element. Moreover, the human skin is not of one uniform color, but is made up of tiny blotches of various colors. Some of these blotches vary widely from others in photographic value. As a result many persons who have an apparently perfect complexion find that their photograph shows a very rough skin of uneven texture.

28. Makeup overcomes all of these faults. It provides a smooth coat of even color, and upon this the features are accented in a manner to bring out the character of the face in a manner similar to that in real life.

PURPOSE OF MAKEUP

29. *Makeup is not primarily intended as a disguise, but is used for the purpose of compensating the inherent faults of the photographic process!*

30. Naturally the makeup commonly known as *character* makeup is a different question, and one which will not be considered here as it is basically a factor of the stage or screen and not of photography. The pictorialist uses it, but the average photographic journalist will hardly have time or inclination to do so.

WATER-MIX MAKEUP

31. The use of grease paint is inconvenient and requires a considerable amount of practice before it can be successfully applied to your purpose. The makeup used is the modern type which is supplied in a collapsible tube like tooth-paste or cold cream. It is applied directly to the moist face and is removed by the use of soap and warm water. It is clean in use and is not at all inconvenient. The color to be used for the foundation or "ground" color is the so called *panchromatic* shade of flesh tone. (It is assumed that you will use panchromatic material, otherwise the proper color is *motion picture yellow*.)

MAKEUP COLORS TO BE USED

32. The other materials necessary are: One tube each of color in brown, black, white, gray, green, blue and red. One jar of rouge for the lips, one box of mascara, one box of motion picture yellow blending powder, a powder puff, two small soft brushes, some toothpicks and towels.*

33. The first step in making up a subject is to have her wash her face in warm water. After washing, the water is patted from the face with a folded towel, leaving the skin perceptibly moist but with no

* Complete makeup outfits may be obtained from Universal Photographers, Inc., at $5, $7.50, $10 and $15.

actual drops of water showing. About a half inch of the ground color is squeezed from the tube and dabbed about upon the face with the finger tips. Now using a motion like that used in massaging the face this color is rubbed around until it is smoothly and evenly laid over the skin.

USE VERY LITTLE MAKEUP

34. The thinner this coating is, the better will be the makeup. Do not be afraid that you will use too little, for when the amount used is too small it will be impossible to spread it evenly.

MAKEUP FOR EYES

35. When this is done, the eyes are ready to be made up. If the subject has prominent eyes, a heavy gray is used, but for eyes that are normally placed, bluish green is perhaps the best color to use. A little of the color is squeezed upon the outer side of the palm of the hand, where the hand joins the wrist. With the ball of the little finger of the right hand, this color is spread into a patch upon the hand. The subject is instructed to close her eyes. A little of the color is placed upon the middle of the eyelid and with short, gentle strokes this color is spread in all directions. As it reaches the sides of the eyelid it is blended into the ground color by wiping the end of the finger free from surplus color and working the color out more and more lightly. It is also blended upward into the eyebrow, but drawn to the edge of the lid in almost full strength.

36. A little dark red color is spread out upon a small dish or piece of glass and the end of a toothpick rubbed into it until the point is charged with color. The subject is now instructed to open her eyes and look upward. Starting at the middle of the lower lid a fine line of color is laid along the edge of the lid extending to the outer corner of the eye. A small spot of color is placed at the inner corner of the eye and the eyes are again closed. The upper lid is lined in the same manner, starting about one quarter inch from the inner corner of the eye, extending outward and further extended about a quarter inch beyond the outer corner of the eye.

BLENDING POWDER

37. The face is now heavily dusted with the blending powder. The powder may be applied with a large puff, but a powder atomizer is more effective. When this is done, the puff is shaken well to remove all surplus powder and with a light flicking motion the edge of the puff is used to dust all surplus powder from the face. At this stage the face should look smooth and soft with no suggestion of greasiness or shine.

MASCARA

38. Mascara is now applied to both brows and lashes in the manner common in street makeup and the lips are rouged with a light shade of rouge. The face will now appear to be over made up, and somewhat heavy, but the photograph will reduce this heavy color contrast and the black and white photograph will bear a striking resemblance to the subject *as we see her in real life*. There is far greater fidelity in such a photograph than in the ordinary type.

Makeup is too valuable an adjunct to the photographic journalist for it to be neglected.

39. *Properties and sets*. It is far better to use furniture, and other accessories which are at hand than to try to fake them. This is also true of rooms and interiors. The manufacture of elaborate settings is too difficult and too expensive for the usual photographer, particularly as it is usually so easy for him to find actual ones which may be used.

40. In costume work it is essential however that furniture and small accessories be appropriate to the time shown in the photograph. A visit to the attic will usually provide for any time during the past fifty or sixty years, while for periods before this, a little ingenuity together with pasteboard, paint, tinfoil and similar simple materials will supply the deficiency. The fewer such accessories used, the better will be the result.

41. *Models*. The photographic journalist will often have need for a model, not only in posed and costume studies, but also for making photographs of the usual type of subject. There are more instances than otherwise when a model will mean the difference between success and failure. It is obvious that the trained and experienced model will be better for your purpose than someone unfamiliar with the requirement. For that reason you should try to get someone you know to act as your model. Your sister, your wife or a friend upon whom you can depend will be a great help. The model should be an attractive girl or woman who can learn to pose without self consciousness.

MODEL GROUPS

42. Often you will need several models. For example suppose you are making a photograph of a picnic dinner. You will need a group. If you provide the lunch and give each member of the group one or two of the pictures they will usually be satisfied. Even in such a case you should depend upon your regular model to assume the important role, using the rest of the group as atmospheric support.

There is no camera subject which is more fascinating than people. But, on the other hand, there is no subject which is subjected to more photographic abuse. There has perhaps never been any attempt at

pictorial representation more unnatural nor more inhuman than the average "snapshot".

43. You have seen photographs which were perfect reproductions of the face of the original, yet it was not natural. Friends remark that it does not resemble the original in the least. Did you ever stop to wonder why this is?

ACTION

44. We do not remember our friends by the appearance of their faces, particularly in repose. We remember their personalities, we remember them by their activities, we recognize friends by their walk, their laugh; in short recognition and memory of individuals hinges upon *action!* Why has the amateur motion picture become so popular for making pictures of friends? It certainly is not because the amateur is successful in making photoplays, but it is because *the moving picture captures the personality, the individuality of the subject!*

The same elements which will add "naturalness" to a photograph of someone you know will make that photograph interesting to a total stranger.

45. The idea of action in a still photograph may appear to be somewhat strange, but the whole field of press photography is built around that idea. If you could be in the office of an editor or an advertising manager you would probably hear something like this:

"There is a picture! That has action!"

46. In our correspondence with editors throughout the country, the one thing we read most often in their letters is *"Photographs for publication in our magazine must have ACTION! We do not want lifeless pictures!"*

47. Just how can you put action into a still photograph? The simplest example is a snapshot of a man running. Even though the picture is motionless, it is full of action. We see instantly that the man is moving. In fact we can judge almost the rate of his motion by observing his pose. However all action is not as obvious as this, but no matter what the subject may have been doing, if the pose is such that it looks as if the subject was actually doing *something* at the time the picture was made, it will have *action!*

If we have a picture of a child running along a path we naturally wonder why she is running. If we cannot see her face distinctly we wonder if she is running *away* from something or *toward* something. We have an action picture but it is incomplete.

PHOTOGRAPH AND PICTURE

48. Perhaps this is an opportune time to again explain the difference between a *photograph* and a *picture*. If we make a photograph of any

subject the resulting reproduction is a *photograph,* but if that photograph has good composition, and if it conveys to our minds a complete idea or a definite emotion, then it is a *picture.*

The most successful press photographs are always pictures!

GENRE

49. To return to the running child, suppose we give her a hoop to roll along beside her as she runs. Then our picture is complete. We see the child running, we know why she is running and the picture is definitely a picture of a child's pleasure. This is an example of very simple *genre.*

GENRE—STORY TELLING PICTURES

50. Then suppose that our youthful subject tires of rolling the hoop and returns to the house and sits down in a big easy chair. We will arrange a bridge lamp over her, give her some sewing, and make a photograph which we will undoubtedly call *"The Young Seamstress".* (Anyone would give it that name.) However the important fact is that we feel that the picture should have a name. It is a complete picture, *it tells a story!* It is a *genre.*

51. There seems to be a great deal of misunderstanding concerning *genre.* Many photographers seem to think it is something obscured in a deep mystery. As a matter of fact it is quite simple. One of the simplest definitions which approaches accuracy is that the genre is a 'picture of somebody doing something'.

SIGNIFICANCE OF GENRE

52. At first thought this seems to include all pictures of people, but we have portraits, character studies, figure studies, figures incidental to landscape and other pictures including incidental figures. In the genre it is the combination of individual and action which goes to make up the subject. Another simple but significant definition of genre is this: 'a picture which tells a story'. In order to secure a definite idea of the truth, combine both definitions.

53. Let us take as an example an aged woman in a small Italian village.

If she goes to a photographer and has her photograph taken to send to her son in America, that photograph is a portrait.

CHARACTER STUDY

54. A pictorial photographer wandering that way makes her photograph, showing her head and face, just as she sat upon a sun warmed bench. That is a character study.

FIGURE IN LANDSCAPE

55. Another time while she was sitting upon a convenient boulder looking away across the valley, a photograph was made in which she gave just the right touch. Here we have the figure incident to the landscape.

GENRE

56. And again a pictorialist came to the village and made a picture of her as she sat before her home busy with her distaff. In this picture the whole figure is shown, as is the thread which she is so patiently spinning between her fingers. Here we have the simplest genre.

57. The genre is one of the most prolific types of illustration for the general magazine contributor who inclines to the pictorial, and it is also often of decided advantage to the more prosaic worker, because a careful genre arrangement will often be decidedly advantageous even when making an illustration for an engineering or scientific journal.

What would be the genre arrangement in such a case?

58. If you are illustrating an article on making watch springs, do not merely show the machine which does it, but show the machine during the operation *with the operator posed just exactly as he would be during the actual process!* It is as simple as that.

59. Naturally the actual arrangement will be made to comply with the requirements of composition which have been discussed.

TOYS AS SUBJECTS

60. *TABLE TOP PHOTOGRAPHY.* Of course you don't like to play with dolls—but when you are in a toy store you unconsciously stop before them. Little wooden or celluloid animals, the grotesque *Twistum* animal toys, character dolls, lead soldiers, all attract us and we feel that we should enjoy showing some child how to play with them! Then we go out and pay an exorbitant price for an ash tray or pen tray with a little tiger or elephant upon it. We place this upon our desk and firmly believe we are fond of art. As a matter of fact we are fond of toys. Well, what of it, so is everyone else, *and the public likes to look at pictures of toys!*

61. Of course, when a novel toy is produced certain magazines will carry a picture of it, but if ordinary and quite familiar toys are photographed in the right manner, almost any magazine of the general or family type will be glad to use it, and even trade papers will use such pictures when the arrangement is such that the picture becomes appropriate.

62. In this work, toys, dolls and miniatures are used to produce the original scene. There is no limit to the type and variety of subjects pos-

sible. Instead of trying to give explicit instructions for making one picture, let us consider the ways and means used in this whole branch of photographic journalism.

63. The figures used may vary from dolls a foot tall down to the lead soldiers obtainable in the five and ten cent stores. As a rule, the larger the model the better will be the detail. Naturally all furniture and accessories should correspond to the size of the principal subject.

MINIATURE SETS

64. Water is represented by a mirror, the surface of which has been wet and the water spread around to give an uneven surface. Do not allow isolated drops of water to stand upon it.

Earth in general, together with sand and snow are represented by sawdust and salt as may be required.

Trees are made of irregular pieces of sponge rubber supported upon a twig. Houses may well be the variety which can be purchased, a whole village at a time in toy stores.

Rocks are made of plaster of paris, or even small pasteboard boxes over which the sawdust is scattered.

65. If there is not sufficient depth to secure an illusion of perspective by the use of progressively smaller models, a background may be drawn or painted upon paper and used behind the set.

66. The ten cent stores usually have on hand a full line of toy animals, houses, trees, fences and all of the units necessary for a complete setup. They also carry toy soldiers and military accessories. It may surprise you to learn that advertising photographs of great value are made by using just such things.

BATTLE SCENE IN MINIATURE

67. Suppose that you have laid out a battlefield, with soldiers, tents, horses and cannon. With sand and bits of rock you have built up a rough terrain with the hasty field fortifications and trenches of a battlefield. You have built gun emplacements with sand covered cardboard and are ready to make the picture. To add realism you have made shell craters, and have some trees broken and thrown down. Everything is ready for the exposure, but the scene appears to be too toy-like and unreal.

68. Set up the camera and focus the field. If you have no soft focus lens, throw the lens just slightly out of focus—the smallest perceptible amount of diffusion is sufficient. Now everything is ready except the smoke and haze of battle. To produce this secure some pieces of blotting paper about the color of the sand, and secure two small bottles, say a half ounce each, of commercial hydrochloric acid, (sometimes known

as muriatic acid) and of ammonia solution. *WARNING: As both solutions are corrosive avoid getting any of either upon the hands, clothing or surroundings!*

69. Tear irregular pieces of blotting paper one-half inch square or less and with a pair of forceps or pincers, dampen them in the acid. By barely touching one corner to the acid, the paper will draw up enough acid to become moist. *Avoid an excess of acid upon the paper!* Lay these pieces of paper about the battlefield, *but be sure to lay them only upon material which can later be discarded as the acid will ruin anything it touches!* Lay a piece in a shell crater, and in front of the trench where a group of soldiers are firing, and place three or four pieces irregularly about the field. Finally prepare one piece of the acid paper for each cannon, but much smaller so that it can be inserted into the cannon barrel.

70. When you are ready to make the exposure, close the shutter, insert the plate holder and draw the slide. Then dampen pieces of blotter in the ammonia, making one ammonia paper for each acid paper. When you are ready, lay a piece of the ammonia paper near each piece of acid paper, *but not quite touching it!* and place a piece in each cannon. Dense white fumes will begin to rise. Watch the formation and when the effect is right, make the exposure. In such work an exposure of one-fifth to one-half second is preferable to a shorter one as the slight movement of the smoke will lend an air of action to the otherwise motionless scene and this in turn lends reality to the whole.

ACTION IN MINIATURES

71. This example is given to show how the obviously artificial is given a touch which brings in the point of reality in such a manner that the combination has a fascination which will make it appeal to anyone who sees it. A little thought will enable you to arrange any kind of subject in such a manner that the same realism will be apparent. If you are photographing a doll before a dressing table, have one hand holding a powder puff as though it had just been applied to the face an instant before. In a barnyard scene have some animals at ease but others in a pose suggesting arrested motion.

72. *The success of miniature and table top photography depends upon having the subject arranged so that there appears to be arrested motion in some part of the subject!*

73. *STILL LIFE.* This is a term used to describe the pictorial presentation of inanimate objects. The term originated in art work to describe groups of pots and pans, fruit, flowers or any inanimate subject which was drawn or painted as a study in drawing and composition. In photographic work this meaning has been extended to cover any photo-

graph of an inanimate object when such object is the center of interest. Thus an arrangement of a table top displaying a tube of tooth paste is a still life to distinguish it from a commercial photograph of the tube by itself photographed against a neutral background.

74. Let us assume that you are making illustrations for an article which tells how to etch designs upon metal. For this purpose you have been using a brass bowl. You will make photographs of the actual operations involved, which are *action photographs,* and you will make at least one photograph showing the design in detail. This is a photograph of the *record* or *commercial* type. Then for the final illustration you will place a cloth upon a table and upon this you will set the bowl with some flowers in it. Perhaps a few books in the background will be added and a flower petal or two dropped carelessly upon the cloth. This will be a *still life* adapted to press needs.

CHARACTERISTICS OF STILL LIFE

75. In this type of work you will want to secure a photograph which shows the object clearly and distinctly, one in which it is obviously the principal object.

76. There is another type of still life which is often made for publication. This more nearly approaches the artistic type in that it is a unified design, with no single object predominant. In such a picture the composition as a whole is photographed for pictorial purposes.

77. Suppose that you know of a magazine which features a full page pictorial photograph each issue. A study of this magazine for several consecutive issues reveals the fact that these photographs are all or almost all still life, usually flowers. You also notice that they do not tend toward ultra modernistic arrangement, nor do they feature unusual lightings, shadow forms and so forth. As a rule the pictures are such that the impression carried is not that of a beautiful picture, but a picture of beautiful flowers. It is the original which is beautiful, and the photograph is merely a means of transmitting the idea.

78. You proceed to secure some attractive flowers, arrange them according to your taste and knowledge of pictorial composition. Then you make a photograph adjusting the lighting, the definition and arrangement to suit the idea you started with. If the picture is developed and printed skilfully you will probably sell it. Incidentally this example emphasises a valuable factor in photographic journalism which has already been mentioned.

SUIT SUBJECT TO MARKET

79. *Study your market and make your photographs with SOME ONE PARTICULAR magazine in mind—make your photograph in*

accordance with the preference of the editor as shown in the material he publishes!

But let us carry this discussion a step farther by making use of another example.

80. We will assume that you have been looking over a magazine which specializes in modernistic art—principally drawings. If you have ability in this direction you can achieve some very good results with the camera. You cast about and find a box of wooden matches. These you arrange upon a dark colored table, with the line formed by the matches leading away from the camera, directly or at an angle. This will cause the light area formed by the matches to be triangular in shape due to perspective. Next you place a cardboard screen in front of the lamp of such shape that it will cast a diagonal shadow across the picture area, and then from another lamp you direct a bright triangle of light right across the matches and the other shadow. When doing this do not consider the light pattern upon the table, but observe the *pattern formed upon the ground glass!* This will differ from the actual pattern due to the angle at which the camera points down at the table.

81. When you have the effect you want, make the photograph. When it is developed it will probably not be very distinctive or appealing, but prepare a mount for it anyway. Then when you are ready to mount it, first place a rectangle of black paper upon the mount about one-eighth inch larger in all dimensions than the print.

NOVEL ARRANGEMENT

82. *Then turn the picture upside down!*

Now trim the sides obliquely so that the bottom (originally the top) is one-half inch narrower than the top (originally the bottom). The picture will now when mounted be supported by two long narrow triangles of black at each side, and the reversed position gives the matches an appearance of hanging in air. The effect will be startling. Of course you must not include any extraneous objects, such as furniture, in the picture or the trick would be instantly revealed and the effect lost.

83. SUCH PICTURES WILL SELL! Provided, of course, they are done with appreciation of the conventions of unconventional art and are technically good.

STILL LIFE AND DESIGN

84. The picture of the matches could hardly be called a still life, even though it is included in that broad classification. Thus we see that we may carry subjects from straight, record, commercial photographs up into still life, thence into pictorial and finally out of actual still life

into abstract design in which the object totally loses its individuality and becomes merely a unit of the whole composition.

The record photograph is baldly a photograph of the object represented. The record still life is a photograph in which the definite object is the only object of real importance in the picture, everything else being only atmosphere. The still life is a photograph in which the center of interest is occupied by the object. The pictorial still life is one in which the importance of the object is equalled or overshadowed by other objects in the composition and finally in design the object totally loses its individuality and often cannot even be identified. In this case it becomes nothing more than a unit in the design, and a unit surrounded by other units of equal unimportance.

85. Notice in this sequence that the importance of the object, *as a unit of the composition* decreases with each step. However, an ultra modernistic composition made up of the advertised article would be unexcelled for its purpose. From a pictorial point of view, *as units of a composition* the pictures of the article would have no importance, but from a *publicity* point of view, the complete photograph would be of the utmost strength.

GENERAL INDOOR PHOTOGRAPHY

86. Success in photographic journalism, the broader field of press photography, depends to a great extent upon the proven principle of "large sales and small profits"—except that the profits are not small—not by any means. You should endeavor to do something definite in the field every day. The market is so broad that you should be able to find some market for practically everything you photograph, but you must learn to take advantage of the opportunities which surround you.

OPPORTUNITIES INDOORS

87. For example you will find that you have many evenings on your hands with nothing to do—and bad weather will interfere with many of your photographic plans. This time need not be lost because there is quite as much opportunity for making saleable pictures inside as outdoors. In fact, there is more opportunity for indoor work as so many photographs used are of small articles, action pictures in interiors and similar subjects. For this reason you should master this type of work so that you can do it well and without hesitation.

SUBJECTS FOR INDOOR WORK

88. In order that you may fully understand the possibilities let us consider a few of the subjects which can be photographed indoors.

Pictures and paintings—sewing, for women's magazines—new tools as used in shops—methods of automobile repair, made in a garage—toys, showing them used by children—new conveniences for the home—cut flower studies—pet animal studies—genres—illustrations for articles on cooking and home decoration—"How-to-make-it" series—scientific and educational photographs—store interiors for retailers' magazines—still life studies for illustrative and advertising studies—curiosities and collections—portrait studies and a host of others.

CANDLE LIGHT AND FIRE LIGHT PICTURES

LIGHTING AND ILLUMINATION

89. In taking up this subject we are confronted by the problem of differentiating between *lighting* and *illumination.*

90. When we make photographs we require a certain amount of *illumination* to provide the luminous energy to affect the photographic emulsion, but in providing this illumination we usually place the source of light in such a position that the *lighting* effect adds materially to the æsthetic value of the picture. In other words illumination has to do with exposure, lighting with the appearance of the object.

91. If we provide absolutely uniform illumination, having no shadows at all in the picture, such as is done in certain types of commercial work—copying for example—we have illumination with no specific lighting. On the contrary, when we have a picture almost wholly black shadow with just a few highlights picked out here and there we have a beautiful lighting effect with no illumination except that provided by the effect lighting.

92. *It is essential that you fully understand the difference between lighting and illumination if you are to use both successfully!*

93. Suppose you wanted to make a candle light picture, how would you go about it? You would want the light to apparently come from the candle, but obviously the necessary exposure would be far too long, and the contrasts would be too harsh. In any event the effect would be unsatisfactory.

94. In setting up for this effect, the candle should be near one side of the picture. The subject should be posed and the exposure made *with the principal illuminating light source outside the picture area, but falling from the same direction from which the candle light will come.*

95. This is the principal exposure. The scene is fully set except that the candle has not been lighted. The principal light is kept moving to eliminate the shadow of the candle. The subject keeps his position.

The candle is lighted and an exposure of about 1/5 second is given. Finally a piece of fine mesh wire cloth is held in front of the lens, and an exposure of about ½ second is given.

96. When developed we will have the subject lighted from the proper direction. The illumination is sufficient to prevent all absolutely black shadow but we have a candle burning in the picture. The flame is dis-

Fig. 1.—*A round ball photographed by having lights of equal intensity at each side of the camera. The effect is that of a flat disc.*

tinct, but we also have light rays, four of them, extending from the flame and surrounding the flame is a nimbus of light. The photograph reproduces an effect usually seen only in hand drawn candle pictures.

MULTIPLE EXPOSURES

97. If an artist can build up a picture using many thousands of brush strokes, surely you can take the time to make two or three or even more exposures on one plate if by so doing you build up your picture.

98. Fire light pictures are simpler and may often be, in fact usually are, made with a single exposure. If an actual fire is burning in the fireplace, the exposure is made by throwing a SMALL charge of flash-powder, or better yet a SMALL quantity of powdered magnesium into the fire. The powder should be very loosely wrapped in tissue paper to prevent it scattering. *Use only one thickness of the thinnest available tissue paper, and do not tie or seal the package. The looser it is the better.*

99. If there is no fire in the fireplace, the exposure may be made very conveniently by the use of a flash bulb. This is placed so that it

faces the room and make sure that nothing is in front of it, to shade the subject. A sheet of thin tissue thrown over it, crumpled up, will kill all suggestion of the bulb shape.

100. In either case, you have a light of high photographic power coming from the fireplace and the effect is exactly that which you would get by making a photograph by a long exposure to actual fire light.

Fig. 2.—*The same ball shown in* Fig. 1 *photographed by plain or broad lighting. In this lighting the principal light is above, at one side and in front of the subject. The auxiliary light is weak and more distant from the subject. The spherical shape is clearly brought out.*

MATCH LIGHT EFFECTS

101. A small, but high powered electric bulb held in the cupped hands makes possible the effect of a man lighting a pipe or cigar, and in a similar manner other common lighting effects may be simulated.

ADVERTISING PHOTOGRAPHS

102. In connection with still life work the great field offered by advertisers should not be overlooked. A study of the advertising columns of any of the better class magazines will show that many of the finest advertising illustrations are photographic. The same study, however, will show that these are not haphazard snaps, but are *as a rule* actually better examples of photographic art than the average photograph used to illustrate the reading columns of the same periodical.

103. You will find that these photographs are of several types. One will illustrate the article advertised. Such photographs are made by commercial photographers to order. Another type shows the article vignetted into a scene of the factory, or of the field of use of the article

or some such combination. These are also commercial jobs. Then we have the photograph showing the article in actual use. For example a tire company often runs photographs of an automobile wheel showing the tracks of the tire in the road, just behind the tire. Usually this road is muddy or otherwise in poor condition, showing the utility of the tire. Such photographs are easily made by the freelance; and as variety of location and conditions is so desirable in this case, the advertiser could hardly commission a commercial firm to make them.

104. Another type is the pictorial photograph. For example a popular automobile is shown in the foreground while in the background is some well known scene, such as one of the great national parks. This is also a field which will prove profitable for the freelance.

"ATMOSPHERIC" BACKGROUNDS

105. The ingenious photographer who enjoys working with still life will find pleasure in working out problems such as are encountered in the type of advertising photograph which we may call the "artistic" type. Often hats, shoes or gloves are shown upon a table which is apparently in a living room or bed room. Cosmetics are shown, not as they appear in actual use, but as a freshly opened package displayed upon a table with a setting of flowers or perhaps a posed nude or silhouette.

NEW IDEAS IN ADVERTISING

106. The student who wants to try this fascinating but rather exacting work should make a systematic and analytic study of the illustrations which appear in the magazines. There is no set rule regarding style or technique. In fact open imitations of existing advertising art will stand a small chance of success, but anyone who can work out a new idea in this field and then put this idea into execution in a manner which is technically good, may be assured of excellent returns. Advertisers have paid as high as two thousand five hundred dollars for a single photograph, but such prices are paid for photographs which have been produced as a result of *thought* and *careful workmanship!*

107. No advertiser would object to paying one hundred dollars for a photograph which carries a new idea and from ten to twenty-five dollars are paid for routine photographs, many of which are filed for future possible use, and may never be published.

108. Returns in advertising photography depend upon your own ability, originality and workmanship. It is more difficult to break into this field than into magazine illustrating, but the results are also far more satisfactory and the returns greater.

109. If you work out a photograph which you think is really good, make two prints and send them to the manufacturer, addressed to the at-

tention of the advertising manager and request him to forward one print to the advertising agency who handles their account. Remember that most large advertisers employ advertising agencies to handle all of their advertising and to prepare the advertisements.

110. There is a vast field in general indoor photography and one which will well repay original work. The information given in this lesson will guide you on your way, but always bear this fact in mind.

VALUE OF ORIGINALITY

111. *Originality is the keynote of success in photographic journalism and in advertising photography.*

112. Both fields are so new that there is unlimited opportunity for the photographer who will *think!* The field is uncrowded and will remain so because those who are content to follow the other fellow will only achieve mediocre success, while the one who actually tries, who gives thought to his work, who experiments, who tries new ideas is the one who will make a great success. Success in any kind of press work is the result of persistence and intelligent effort. Give this and you can rest assured of success. True, you can secure satisfactory financial returns without this, but with it there is no limit to the possible heights to which you may climb. Use these lessons as a guide, but *carve out for yourself an individual position through original work.*

MEMORANDUM

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THIS COURSE CONSISTS OF:

1. Sixteen lessons of detailed instruction in Photographic Journalism.
2. Examinations and tests issued periodically.
3. Special assignments designed to develop your journalistic sense.
4. Practical working assignments to develop your ability to work out your ideas.
5. Exercises to develop your photographic and journalistic ability.
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